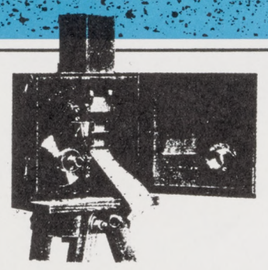
San Francisco

cinematheque



EVENTS

The Cinematheque initiates with this calendar a new series titled "New Light" featuring filmmakers who will be making their first Cinematheque appearances. Filmmakers appearing in the series include Adam Zucker & Jack Walsh (Jan. 26), Dawn Wiedemann & Nina Menkes (Feb. 9), Donna Cameron & Peter von Ziegesar (Feb. 16), Dirk de Bruyn with new Australian films (Feb. 27), and Christoph Janetzko (Mar. 2). Other highlights include a weekend of Black Independent Cinema with filmmaker Billy Woodbury in person (Feb. 6 & 8), a four-film Ozo retrospective (Feb. 13 & 20), Jonas Mekas' new diary film (Jan. 30) and newly released films by Laszlo Moholy-Nagy (Mar. 1).

FRIENDS OF THE CINEMATHEQUE

The initial response to our donation letter has been large and gratifying. If you haven't sent in a donation and are planning to do so, consider this a reminder that your support is crucial to the continued well-being of this major cultural resource. We would like to thank: Thor Anderson, Stan and Jane Brakhage, James Broughton and Joel Singer, Shirley Clarke, Carol Detweiler, Film Forum (NY), James Flower, Fania Foss, Elena Fritchle, Bill Griffith, Louis Hock, Nancy K. and Greg B., Barbara Kossy, Edith Kramer, Efrem Lipkin, Kay McGinty, Jennifer Nichols, Phil Perkins, Paul Sharits, Elizabeth Sher/I.V. Studios, Leslie Singer, Chick Strand, Charalambos Theodoris, Susan Vigil, Edith Wellin, William and Dorothy Wiley, Dr. Harold Wollack, Andrej Zdravic, and Ellen Zweig.

ALL SHOWS AT S.F. ART INSTITUTE, 800 CHESTNUT ST., 8:00 PM UNLESS OTHERWISE NOTED.

Social Studies — Adam Zucker

Jan. 26 — Sunday

NEW LIGHT **ADAM ZUCKER/JACK WALSH**

Both filmmakers will be present

Social Studies (1985) by Adam Zucker, 41 min. Adam Zucker (NYC) is co-curator of the New Filmmakers Showcase at the Collective for Living Cinema. "I wanted to explore the range of contradictions in my perceptions of foreign cultures, e.g. the conflicting sense of exoticism in third world countries and their utter poverty . . .But ultimately the film sets out to bring the diverse elements together. I wanted to stress the universality of the film's themes." — A.Z.

Working Class Chronicle (1985) by Jack Walsh, 45 min. Jack Walsh (SF) is a member of Canyon Cinema's Board of Directors and has been making films since 1980. "This work developed from a desire to mix major film categories (narrative, documentary, experimental) with aspects of my personal history and its relationship to chronological history between 1954 and 1969. The film reconstructs the past through the organizing concept of selective memory, a past constructed through the use of diverse sources and materials." — J.W.

Jan. 30 — Thursday

HE STANDS IN A DESERT COUNTING THE SECONDS OF HIS LIFE
BY JONAS MEKAS

West Coast Premier

He Stands in a Desert . . . is Jonas Mekas' latest installment in his on-going film diary. The 2½-hour long film uses footage covering the period of 1969-1984 organized into 124 brief sketches, each ½ to 2 minutes long. It consists of scenes, people, happenings, events that Mekas observes from a slight distance. Included are portraits of dozens of his friends such as Andy Warhol, John Lennon and Yoko Ono, Jackie Onassis, George and Mike Kuchar, Peter Kubelka and many others. ***He Stands in a Desert . . .*** can be seen as the summation of the public life of a very involved member of New York's cultural and social community.

Jonas Mekas is one of the pioneer figures in America's experimental cinema. Founder and editor of ***Film Culture***, founder and director of Anthology Film Archive, for 30 years Mekas has provided support and nurturing for the film community he so dearly loves.

Jan. 31 — Friday

OPEN SCREENNG

The first open screening of 1986 — Bring your own new or old, 8mm, super-8mm, 16mm silent/sound, all are welcome. Admission is free, 8:00 p.m. in Room 26 of the S.F. Art Institute.

Feb. 1 — Saturday

FLUXUSFILMS/MATERIALAKTIONSFILME
GEORGE MACIUNAS/OTTO MUEHL

SPECIAL LOCATION: Eye Gallery, 758 Valencia St., S.F.

One of the important artistic developments of the 1960s was the explosion of performance and body art on both sides of the Atlantic. In their own ways, the Fluxus events of George Maciunas and the Materialaktions of Otto Muehl were important factors in this movement, Maciunas with his use of "found" objects and events, Muehl with his scandals and scatology. The ***Fluxusfilm Program***, in 13 sections, features work by Paul Sharits, Yoko Ono and George Maciunas among others. Of his ***Materialaktionsfilme*** Muehl has written, "The presentation of so-called perversions is one of the most important tasks of direct art . . .Today we work with the fantasies of the perverted to kick the billions of perverted cattle in the ass." Among the films is ***Amore***: a masochist is continuously beaten with a leather belt, dead rabbit and other material.

Feb. 2 — Sunday

DIE NACHT BY *HANS JURGEN SYBERBERG*

SPECIAL LOCATION: York Theater, 2789 24th St., S.F.

SPECIAL TIMES: Part I — 3:00 P.M.; Part II — 7:00 P.M.

Die Nacht (1985) by Hans Jurgen Syberberg, with Edith Clever and music by Bach and Wagner. Syberberg (***Our Hitler***, ***Parsifal***) has made his most minimal and yet one of his most ambitious works. ***Die Nacht*** is a marathon (5½ hour) one-woman show featuring Edith Clever alone on stage as she delivers a bravura performance. Her elegant, eloquent monologue is a swan song for European culture, drawn from Goethe, Holderlin and Kleist as well as Syberberg's own remembrances. ***Die Nacht*** was first performed as a two-day stage piece; the film premiered on the 41st anniversary of the end of World War II.

Feb. 6 — Thursday

CELEBRATING BLACK INDEPENDENT CINEMA:
The Films of Charles Burnett and Billy Woodbury

Billy Woodbury will be present.

SPECIAL STARTING TIME: 7:30 PM

During the 1970s, Black filmmakers emerged as a significant voice in America, making films of a stridently non-commercial character. This week the Cinematheque will highlight the feature-films of Charles Burnett and Billy Woodbury, two of the most highly acclaimed Black filmmakers of this generation. Growing out of their experiences in the Watts area of Los Angeles, Burnett and Woodbury's films employ non-professional actors and semi-documentary techniques in capturing aspects of Black urban life with a gritty authenticity.

Killer Of Sheep (1977) by Charles Burnett, 83 min. Set in Watts, ***Killer*** focuses on the increasing depression and isolation of a black slaughter-house worker who must suspend his emotions to continue a job he finds repugnant, and then finds he has little sensitivity left for the family he works so hard to support.

Bless Their Little Hearts (1983) by Billy Woodbury, 85 min. Woodbury's first film confronts a Watts family at a moment of crisis due to the strains of a husband's longterm unemployment. As the mother slowly realizes that she is in fact head of the household, her husband desperately seeks affirmation elsewhere.

Feb. 8 — Saturday

The films of Charles Burnett and Billy Woodbury — II

My Brother's Wedding (1983) by Charles Burnett, 115 min. Burnett's second dramatic feature is a complex and ironical depiction of a young black man who is torn apart by the loss of cultural identity. Angry over his lower-middle-class status, yet angrier still at those who would have him seek affluence, he finds himself alone at age 30. All of his friends have been imprisoned or killed, and his brother, with his bride-to-be, is bound for an upper-middle-class life. ***Also:*** Charles Burnett's early short, ***The Horse*** (1976).

Feb. 9 — Sunday

NEW LIGHT **DAWN WIEDEMANN/NINA MENKES**

Both Filmmakers will be present.

Dawn Wiedemann (Chicago) teaches filmmaking at the Art Institute of Chicago and is Co-Editor of the Experimental Film Coalition Newsletter. She will premier three films: ***A Birthing*** (1985), "a film of a woman giving birth to her son. The eye in the film weaves the vulnerable gaze of the filmmaker and audience to acknowledge and empathize with the private experience of a woman in the process of birthing." (D.W.), ***A Predilection For Falling In Love*** (1985), a female love-fantasy, and the recently completed ***Tintinabula*** (1986).

The Great Sadness of Zohara (1983), 39 min. by Nina Menkes (Los Angeles). Estranged from her orthodox community in Israel, a young Jewish woman embarks on a spiritual search of "the other side" that takes her to remote and increasingly desolate regions of Arab Lands before returning her to Jerusalem. Nina Menkes was raised in Berkeley and graduated from U.C.–Berkeley. Actress Tinka Menkes will also be present.

WHAT DID THE LADY FORGET? — by Yasujiro Ozu

Feb. 13 — Thursday

● **THE EARLY FILMS OF YASUJIRO OZU (I)**

Although known for such penetrating meditations as ***Tokyo Story*** and ***Late Spring***, Ozu began his career making modern melodramas and comedies that reflected the changing social climate of Japan during the 1930s. The Cinematheque, with the cooperation of the Museum of Modern Art, is proud to present two programs of these rare, seldom-seen early films. Each evening will pair a comedy with a melodrama. The first program will include two silent films while the second (Feb. 20th) will consist of a late silent and Ozu's second sound film.

Tokyo Chorus (1931, silent) highlights the comic travails of a recently fired office worker. ***Woman of Tokyo*** (1933, silent) is a Depression melodrama involving a young woman who works as a prostitute to put her brother through college.

Feb. 16 — Sunday

NEW LIGHT

DONNA CAMERON/PETER VON ZIEGESAR

Both filmmakers will be present

Donna Cameron (NYC) has been making films since 1976, working in Chicago, Paris and now New York City. In ***News W*** she invented a unique method of creating films out of paper. ***Dracula and the Babysitter*** (1986) is a found footage film on "gambling" in NYC. ***Unicorn*** was filmed in Paris in 1984 and recently completed.

Peter von Ziegesar (Kansas City, MO) will show two films. ***Alchemy of the Word*** (1975) is a highly compressed film translation of Rimbaud's poem. ***Alchemy*** synthesizes recorded imagery, zip-a-tone patterns and rephotographed half-tones into a kinetically charged internal language. ***Concern for the City*** (1985) is von Ziegesar's recently completed "city symphony," an intricate montage of sounds, music and images.

Feb. 20 — Thursday

● **THE EARLY FILMS OF YASUJIRO OZU (II)**

The second program of this mini-retrospective features Ozu's transition to sound film. Throughout the '30s, Ozu used both melodrama and comedy as frames for his interest in the lives of ordinary working people. These earlier works have an expansive, kinetic quality absent from his later, more formalized films.

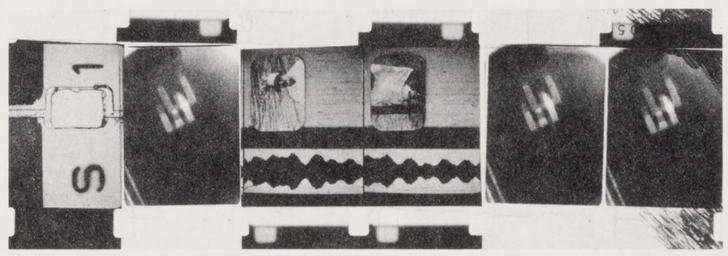
An Inn at Tokyo (1935, silent, with music accompaniment) tells the story of an unemployed factory worker who takes to the road with his 2 sons after being abandoned by his wife. ***What Did The Lady Forget?*** (1937, sound) is a splendid comedy on the foibles of Tokyo's bourgeoisie.

Feb. 23 — Sunday

IMAGES OF SIBERIA

Turksib (1929) by Victor Turin, B&W, 60 min. ***Turksib*** depicts the construction of the Turkestan–Siberian railway, and is a landmark of documentary and Soviet cinema. Turin rejected the photographic elegance found in studio films of that era, and filmed on location in a direct, unpretentious style.

Letter From Siberia (1957) by Chris Marker, color, 60 min. A rarely-shown but major film by one of the leading French filmmakers (***La Jetee***, ***Sans Soleil***, etc.), conveying a dramatically different vision of Siberia — witty, impressionistic, anecdotal, yet ultimately awe-inspiring.



SI — by Christoph Janetzko

Feb. 27 — Thursday

NEW LIGHT

DIRK DE BRUYN WITH NEW AUSTRALIAN FILMS

Filmmaker Dirk de Bruyn in person

A selection of recent Australian films highlighting work emerging from Melbourne's Jika Jika Film Society, the Fringe Network Open Screenings, and Cantrill's Filmnotes. "The work is all low-budget. Or more precisely, no-budget. The home-processed ***Exacuate*** (Michael Buckley & Sue Macaulay) cost $17 to make. Poverty also helps explain the resurgence of Direct Films, from the work-intensive ***Rainbow Diary*** (Ivor Cantrill) to the scratching-on-image of ***Etrusco Me*** (Maree Hoy & Marcus Bergner). The animation ***Short Lives*** (Neil Taylor) explores abstract form and movement as does Dirk de Bruyn's ***Cha Hit Frames*** use of neg-pos afterimages. Other films include: ***The Muscle*** (Kelly Hoare), ***Doppelganger Films***, super-8mm (Marcus Bergner), and ***Feyers*** (Dirk de Bruyn).

Mar. 1 — Saturday

MOHOLY-NAGY AND THE '20s ABSTRACT FILM

SPECIAL LOCATION: Eye Gallery, 758 Valencia St., S.F.

The early films of Moholy-Nagy have recently become available after a long absence thanks to new prints prepared by the Museum of Modern Art. As a key member of the Bauhaus and a leading figure in the European avant-garde, Moholy was at the heart of the early experimental film scene. Tonight we will show several of his best films along with others made by some of his most famous contemporary artists, including Marcel Duchamp, Hans Richter, Man Ray, Fernand Leger and Oskar Fischinger.

Berlin Still Life (1926), ***Marseille Vieux Port*** (1929) and ***Lightplay: Black White Gray*** (1930) by Moholy-Nagy; ***Anemic Cinema*** (1926) by Duchamp; ***Film Study*** (1926) by Richter; ***Ballet Mecanique*** (1924) by Leger and Murphy; ***Emak Bakia*** (1926) by Man Ray; ***Spiritual Constructions*** (1927) by Fischinger.

Mar. 2 — Sunday

NEW LIGHT **CHRISTOPH JANETZKO**

Filmmaker Christoph Janetzko in person

Christoph Janetzko (Braunschweig, West Germany) is a film teacher and critic, as well as filmmaker. His films concern themselves with landscapes — urban and rural, interior and exterior — and develop a psychological resonance from these opposing tensions. **Co-sponsored by the Goethe Institute, S.F.**

Fenster (1979): "The real landscape becomes the experience of landscape, as the boundaries between perception, imagination and creation become indistinct." — C.J. ***Change*** (1981): Its compositional structures are similar to those found in Dutch Baroque painting (bipolar composition). ***SN*** (1984) is about the interior and exterior of life in the country. ***S1*** (1985) provides in strict montage a formal description of film's psychology.

Admission: $3.50 general/$2.00 students with I.D., seniors & disabled. Discount pass $12/5 admissions. To receive future calendars by mail, contact the Cinematheque office at 558-8129 or 480 Potrero Avenue, S.F., CA 94110. Steve Anker, Program Director; David Gerstein, Administrative Director; Erika Martin and Jamie Erfurt, Exhibition Assistants.

The San Francisco Cinematheque, a project of the Foundation for Art In Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, the San Francisco Hotel Tax Fund, the San Francisco Foundation, and the generous contributions of the friends of the Cinematheque. Poster Design: Alison Wood. Typesetting: KAZAN Typeset Services.